

THE ART INSTITUTE OF CHICAGO

# Quarterly



Volume I • Number 4

November 15, 1956



*Boxers, drawing in pen, ink and wash, about 1927, by Francis Picabia. The Mary Reynolds Collection*

T  
D  
un  
re  
Ca  
to  
an  
m

in  
Se  
th  
wr  
we  
(p  
sun  
be  
lar  
an  
col  
Br  
on  
list  
to  
sta  
ori  
Mr  
stu  
the  
cut  
The  
a p  
art  
refl  
ang  
wor  
A  
F. E  
tion  
boo  
ann

Public  
Illinoi  
second  
ance f  
the Q

## THE MARY REYNOLDS COLLECTION

During this month there will be published, under the imprint of The Art Institute, *Surrealism and its Affinities: The Mary Reynolds Collection*. It is issued to coincide with the gift to the Institute of a most interesting collection and will be both catalogue and guide to the material contained in it.

Mrs. Reynolds took up her residence in Paris in 1919 and lived there until her death in September 1950. Through these years she was the friend and confidante of many artists and writers of separate and varied tendencies whom we have grown accustomed to group together (perhaps for the sake of convenience) as the *surrealists*. The collection which has recently been given to The Art Institute is made up largely of personally inscribed copies of books and works of art given to Mrs. Reynolds and collected by her. Here names range from André Breton to Jacques Villon. This is, however, only a brief suggestion of the wealth of material listed in the index of the catalogue. In addition to years dedicated to friendship and understanding of so many who were striving for originality and unique forms of expression, Mrs. Reynolds found time to devote to the study and practice of bookbinding. Many books, the bindings of which she designed and executed, are an important part of the collection. They are objects of great interest, evocative of a period which has at last taken its place in art history and are delightful, often amusing, reflections of a time of pyrotechnics, wit, and anger which was passed between two great world wars.

After the death of Mrs. Reynolds, her brother, F. B. Hubachek, brought to Chicago the collection of books and monographs, periodicals, books bound by Mrs. Reynolds, and exhibition announcements and has given it to The Art

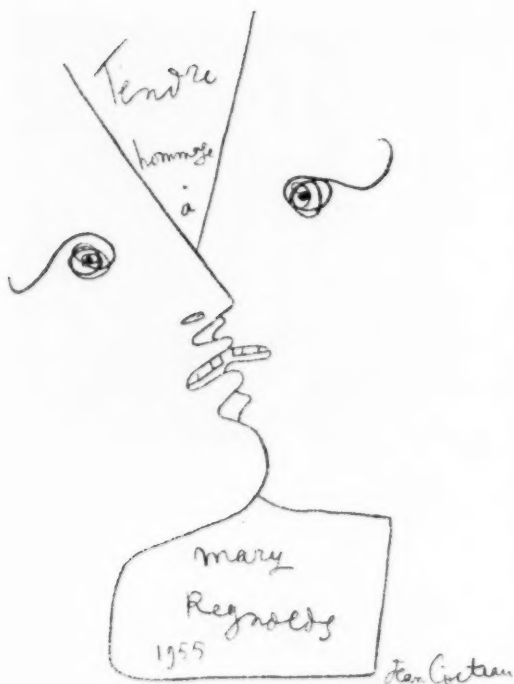


*Ubu Roi*, by Alfred Jarry. Binding designed by Marcel Duchamp and executed by Mary Reynolds

Institute where it will become part of The Ryerson Library. To make it more accessible to students, as well as anyone interested in the period it covers, he has sponsored the publication of the volume to appear this month. There will be a foreword by Marcel Duchamp, a tribute by Djuna Barnes, memorial drawings by Jacques Villon, Jean Cocteau, and Alexander Calder which have never been published or exhibited, many illustrations from works in the collection, and a bibliography by Hugh Edwards of the Department of Prints and Drawings. It has been given handsome and lively design by Suzette Morton Zurcher.

The book will fill a gap in the Institute's publications and the collection will add strength to other related material in the Ryerson Library where it is hoped it will be the nucleus of an increasing group of works which are becoming more rare and difficult to find.

Published quarterly September 15, November 15, February 1, April 1, by The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone CE 6-7080. Correspondence pertaining to subscriptions should be sent to the Editor of Publications at that address. Entered as second class matter April 5, 1951 (originally entered January 17, 1918) at the Post Office at Chicago, Ill., under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscriptions for the Quarterly \$1.00 per year, free to members. Volume L, Number 4.



*Crayon drawing, 1955,  
by Jean Cocteau in tribute to  
Mary Reynolds*

*Drawing in pen and ink, 1955,  
by Alexander Calder  
in tribute to Mary Reynolds*



*Calder*

*On the cover:*

*The Magi, drawing in pen and ink,  
1946, by Jacques Villon,  
inscribed to the memory of Mary Reynolds*

## A FLOWERING LOTUS

### SCROLL OF THE MING DYNASTY

On a crisp autumn day a little over four hundred years ago, Ch'ên Shun sat in the *House of the Small Winding River* painting the *Flowering Lotus*.<sup>1</sup> We can imagine that the fall day evoked in the sensitive scholar-painter a feeling for the impermanent aspect of growing things, for he recorded a kind of seasonal allegory of the maturity and passing of all things in nature. The complete life cycle of the lotus, from tightly closed young buds to full-blown and withering blossoms and drying seed pods is much more than a mere botanical study. Implications of the inevitable transience of these fragile flowers create for the observer the curiously unsettling and poignant mood associated with the dwindling days of summer and the first warm drying winds of golden autumn.

Ch'ên Shun, born in 1482 or 1483, was a native of Ch'ang-chou<sup>2</sup> and member of a well-to-do family. He is perhaps better known by his *tzû*, or style name, Tao-fu.<sup>3</sup> A pupil of Wên Chêng-ming, and a close follower of Shên Chou, he was one of the leading flower painters of the Ming Dynasty. His flower paintings are done in the *mu-ku* or *boneless* manner, with objects given form by means of soft graduated washes of ink or color, without bounding outline. Such painting, characterized by a kind of free expressionism, follows in general the preceding Yüan Dynasty style. More descriptive and complete than the splashy ecstatic visions of the Ch'an painters, it is yet distinct from the detailed and accurate painting of the Northern Sung Academy. Ch'ên Tao-fu also painted landscapes, in the broad, wet style of the Sung master, Mi Fei. The Art Institute is fortunate in having an excellent example of his landscape painting, *The Eight-Poem Pavilion*. The acquisition late last winter of the Lotus scroll enables us now to study more closely his brilliant technique in the flower category.

Broadly speaking, painters in Ming Dynasty

China may be divided into two groups, the professionals and the amateurs. The former would include those men who devoted their lives to painting and held official positions in an academy of painting, or by virtue of their artistic ability had gained official posts. Also included in this group would be the numerous skilled craftsmen, professional in every sense of the word. They operated shops, supplying works *in the style of* for those who could not afford the products of the masters.

All others not included in the professional group may be termed amateurs. The term is misleading to the Western ear, for they were amateurs in the same sense that Cezanne, Braque or Picasso are amateurs. That is, they were not of the academy nor court but, endowed with great natural talent and driving interest, devoted their lives to painting and to literature. They seldom painted to sell, preferring to give their pictures away to close friends or exchange them with others of their artist-scholar class. It was by members of this group, such as Shên Chou, Wên Chêng-ming and Ch'ên Shun, that the major contributions to Ming painting were made.

Also to the amateur class must be added those many minor officials and practising gentlemen who dabbled and daubed because it was the proper pursuit of a cultivated man. Many wretched examples by these dilettanti and professional craftsmen have found their way into antique shops and decorator emporiums in this country and Europe, giving a distorted conception of Chinese painting to the uninitiated.

Ch'ên Shun, or Tao-fu, belonged to the so-called amateur, artist-scholar class, and is mentioned in Chinese biographical works as a genius, specializing not only in painting but also in the study of classics, prose, poetry and calligraphy. His teacher, Wên Chêng-ming, said of him: "What I was responsible for in Tao-fu's accomplishments is his study for the civil service examination, while his training in painting and calligraphy was his own."<sup>4</sup> The recently acquired Lotus scroll personifies the aims and ideals of this flower specialist. In this



*Detail of a Flowering Lotus, by Ch'en Shun, painted in 1543. Wirt D. Walker Fund Purchase*

seven and one-half foot scroll the viewer is taken down into the tangled plants and grasses in much the same manner that Hsia Ch'ang in his *Bamboo Stream Spring Rain*, familiar to Art Institute visitors, leads one among the swollen streams and faceted rocks into the thickets of bamboo and pine. The scroll has a wonderful sense of movement from right to left, with a bent lotus stalk or sharply angular stem of the water grass leading the eye across the composition. Indeed, unlike most handscrolls which are intended to be seen in short sections, this picture is satisfying when seen in its entirety. There is a gentle flowing undulation from one end to the other, heightened by the cool green accent of leaves.

Colors used are predominately green, pink and brown. The greens vary from the moderately blue-green of the sturdy full-grown leaves to the watery yellow green of the fresh young shoots and stalks. A rich rust-tinged brown is used in splashes for the curling edges of the dry leaves and grasses, with a sharp almost black-brown line for strengthening of

the stalks. The lotus flowers are in various gradations of rose-pink, with yellow centers, although two faded and dying blossoms are almost white, their edges black and curling. The soft, silvery color may in fact be enjoyed for its richness alone.

The light flowing brushwork has captured the texture of the plants, and the delicate, transient reality which results is due in large part to the artist's use of color washes alone, without bounding outline. A single brittle slash of grey or brown wash, reinforced by the tapering black-brown line, is used for the grasses. Broad smooth washes, sometimes ending in wet ruffled splotches for the dried curling foliage, delineate the lotus. Small dark dots pepper the stalks. Only a few wet spottings of color indicate the marshy ground in which the plants grow, but they are surrounded by moist heavy air. No attempt is made to represent the plants with photographic fidelity; the essence of the dry powdery leaf dipping to the earth, the full blossom heavy on its stalk, is set down by the artist. The observer fills in the detail.

It is not unusual to find the painting proper followed by several sections of calligraphy, usually of a laudatory nature. These were added by friends of the painter or subsequent collectors, and not infrequently the artist himself would set down a few phrases or a poem to commemorate some special occasion or event for which the picture had been painted. Two such *t'i-pa* follow the Lotus scroll, one written by Chang Fêng-i,<sup>5</sup> a contemporary and fellow townsman of Ch'ên Shun, the other by Chang Yüan, a modern painter and collector.<sup>6</sup> Each affixed two of his seals to the *t'i-pa*, and there are in addition, at the beginning and end of the picture proper, seals bearing the names of collectors who at one time or another have owned the painting.<sup>7</sup>

It should be remembered finally that this is a studio picture, as were indeed all Chinese paintings. The artist was a keen observer of his surroundings, and he might make preliminary sketches which were later destroyed, but the actual painting was done in the quiet solitude of his studio, not in the western sense, from life. It was the cumulative result of his observations, and certain elements prescribed by the tradition in which he worked. The painting as we see it was fixed in the mind of the artist before the first brush stroke was put on paper. Nothing is by chance, and the seemingly casual, off-hand display of brushwork is completely controlled. Here perfect balance exists between personal expression, objective reality and brilliant technique.

JACK SEWELL

*I am grateful to Mr. T. H. Tsien for his aid in translation from the Chinese source material.*

*The Eight-Poem Pavilion, by Ch'ên Shun (10" x 48"). Painted in 1538. Kate S. Buckingham Fund Purchase*



<sup>1</sup>The inscription at the end of the picture reads: "Painted on the twelfth day of the seventh month in the autumn of Kuei-mao (the twenty-second year of Chia-ching, 1543), at the House of the Small Winding River, by Tao-fu." This is followed by two of the artist's seals: "Pai-yang-shan-jên" and "Ch'ên Tao-fu."

<sup>2</sup>Modern Su-chow (Soochow) in Kiangsu, on the Yangtze River delta.

<sup>3</sup>He also on occasion used a second *tzü*, *Fu-fu*, as well as his *hao*, *Pai-yang-shan-jên*. The latter is the literary name or sobriquet assumed by an individual and used as an alternative to, or in conjunction with, the *tzü* or style name taken for general use.

<sup>4</sup>Sun T'a-kung, *Chung kuo hua chia ta tzü tien*, p. 433.

<sup>5</sup>Tzû, Po-ch'î, a noted poet, dramatist and painter of the Ming Dynasty. The inscription reads: "Pai-yang-shan-jên was a son of a former official family, but he was not in the class of fops. He studied under Wen Cheng-ming, and devoted his interest to literature and painting. His style of painting follows that of the two Mi (Mi Fei and his son Mi Yu-jên of the Sung Dynasty), and his calligraphy, when written freely, has an even more charming and elegant manner, for which you cannot find a precedent. This scroll of lotus flowers has the excellent technique of *mu ku*, or painting without outline. The picture looks as though the flowers are in an indistinct mist, floating in red and green colors, making the viewer feel that they are in the wonderful imperial pond of T'ai-i. It is worthy of careful preservation by connoisseurs. Written by Chang Fêng-i."

<sup>6</sup>Tzû, Ta-ch'ien, born 1899. His remarks: "Pai-yang-shan-jên has been the master of a great school in painting since the Ming dynasty. Such styles of wildness as that of Hsü Wei, of forcefulness as that of Wang Wu, and of delicacy and elegance as that of Yün Shou-p'ing were all derived from the master Pai-yang-shan-jên. Written in the eighth moon of Kuei-sü (1953) by Ta-ch'ien Chang Yüan."

<sup>7</sup>The names of collectors such as Tu Tzu-yü, Kung-chuan and Pan-ku-lou have not been identified from available sources.





*Sylvette Bleue-Violette* by Pablo Picasso. Oil on canvas,  $51\frac{3}{8}'' \times 38\frac{1}{8}''$ , painted in 1954. A recent accession, gift of Mr. and Mrs. Leigh B. Block



# EDUCATIONAL ACTIVITIES IN THE ART INSTITUTE

## Fall and Winter 1956-1957

**LECTURES, FILMS AND PANEL DISCUSSIONS, by members of the museum staff and guest authorities**

### Friday Evening Series

6:30 P.M.; Free to the Public • Fullerton Hall

Louis Sullivan and the Architecture of Free Enterprise; lectures and panels relating to the exhibition.

**Nov. 16** *The Louis Sullivan Exhibition*, a panel by the exhibition staff; Edgar Kaufmann, Jr., Producer; Daniel Brenner, designer; John Szarkowski, photographer

**Nov. 30** *Sullivan, Burnham and Tomorrow's Cities*, a lecture by Douglas Haskell, Editor, The Architectural Forum

**Dec. 7** *Television and the Arts*, a panel discussing the potential of television for programs on the arts, and previewing the Institute's television plans, with Elizabeth Gentry and George D. Culler

**Jan. 4** *Flamenco*, a color film on the Spanish gypsy dance. English titles

**Dec. 14** Four short films: *Martin and Gaston*, *A Prince for Cynthia*, *The Gentleman in Room 6*, and *The Stranger Left No Card*

**Jan. 11** *The New Architecture and the American Art Museum*, an illustrated lecture by Allan McNab, Assistant Director, the Art Institute

The American Artist Paints the City; lectures and panels relating to the exhibition arranged for the Biennale in Venice.

**Jan. 18** *The Biennale*, a panel discussion moderated by Katherine Kuh with Mrs. Samuel Marx, Mrs. Harry L. Winston, Mr. Albert L. Ahrenberg and Mr. Arnold H. Maremont

**Jan. 25** *How I Came to Paint the City*, a lecture by the distinguished American artist, Mark Tobey

### Art Through Travel, by Dr. Dudley Crafts Watson

Sundays, 3:00 P.M., for the general public. Free to members, non-members 80c

**Nov. 18, 25** Ecuador to Yucatan

**Jan. 6, 13, 20** Egypt and the Nile

**Dec. 2, 9, 16** Journey to the Holyland

**Jan. 27** The Golden Light of Darkest Africa

## GALLERY LECTURES AND DISCUSSIONS

Understanding a work of art is an active process of inquiry, study and perception. Members of the Institute staff and guest instructors can increase your understanding by discussing and sharing experiences in the arts. Most of the activities listed below have been arranged in series for greater benefit of those who can plan to attend regularly.

### The Artist's Choice

Tuesdays, 11:00 A.M.; Free to the Public

Three Chicago artists have been invited to select the works of art in the Institute galleries which have been most important or meaningful in the development of their creative thought, discuss with the gallery audience the qualities they have found.

**Nov. 27** Misch Kohn, painter, graphic artist, Associate Professor of Design, The Institute of Design

**Dec. 4** Rainey Bennett, painter, teacher, advertising designer

**Dec. 11** Roland Ginzler, painter and printmaker, Instructor in Art, The University of Illinois

### Church, State, Home and Palace

Tuesdays, 11:00 A.M. Free to the Public

Four important shaping influences on the decorative arts in the Western world are discussed in this gallery series.

**Jan. 8** *The Church*, by Otto von Simson, Professor of Art History, University of Chicago. Gallery to be announced

**Jan. 22** *The Home*, by Myric Rogers. Gallery to be announced

**Jan. 15** *The State*, To be announced

**Jan. 29** *The Palace*, by Dr. Hans Huth. Gallery to be announced

### Now on View

Fridays, 12:15 P.M.; Free to the Public

The current exhibitions of The Art Institute discussed in the galleries by members of the museum staff and guest lecturers.

**Nov. 16** *Louis Sullivan*, by Don Baum, Roosevelt University, in East Wing Galleries

**Jan. 11** *New Paintings in the Institute's Collections*, by George D. Culler

**Nov. 30** *Louis Sullivan, a summing-up*, by George D. Culler, in East Wing Galleries

**Jan. 18** *The American Artist Paints the City*, by Katherine Kuh, in East Wing Galleries

**Dec. 7** *Costumes in Prints*, by Margaret Dangler, in Gallery 17

**Jan. 25** *The American Artist Paints the City*, by George D. Culler, in East Wing Galleries

## STUDY AND DISCUSSION CLASSES

The program of study and discussion classes listed below offers to members and others interested the means to undertake a discriminating study of the arts as represented in the Institute's collections. Classes are informal and will emphasize direct experience and discussion under qualified leadership. No specialized background of study is required, and all interested are encouraged to apply.

### Directions in American Art Today

Sections open: Tuesdays, 2:00 P.M.; Wednesdays, 5:45 P.M.  
six weeks starting January 22-23

These discussion groups are organized to explore significant tendencies in the art being produced in America today and will utilize two great exhibitions: *The American Artist Paints the City* and *The 62nd American Exhibition: Paintings and Sculpture*.

Sections will be limited to an enrollment of 25 persons in order to achieve best results in discussion. The groups will be led by members of the Museum Education staff and guest authorities. No tuition is charged but because of limitations on the size of groups, interested individuals must apply in writing or in person to the Department of Museum Education. Applications will be accepted in the order received.

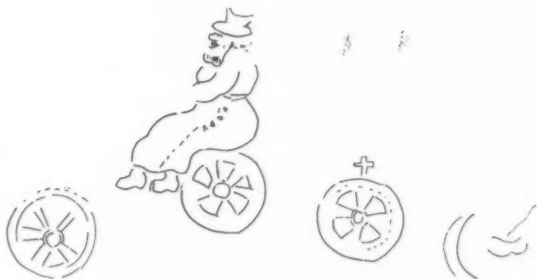
## STUDIO, DRAWING AND PAINTING ACTIVITIES FOR ADULTS

### Adult Sketch Classes

Tuesdays, 5:45 P.M. under direction of Addis Osborne, in Fullerton Hall, except for Dec. 18, 25, and Jan. 1.

Fridays, 10:00 A.M. under direction of Jasper San Fratello, in Fullerton Hall, except for Dec. 21, 28, and Jan. 4.

Studio courses in drawing from life for beginners and regulars. Simple materials may be purchased at the door of Fullerton Hall. Drawings are displayed for criticism and Honorable Mentions are given. These courses are restricted to Members.



*Vignette illustration for Gogol's Dead Souls, by Marc Chagall. Gift of the Print and Drawing Club*

## EVENTS FOR CHILDREN

Raymond Fund Classes for Children of Members, ages 6 to 16, in Fullerton Hall. No registration required.

### Drawing Demonstrations and Slides

Saturdays, 11:30 A.M.

Nov. 17 The Reason

24 The Search

Dec. 1 Inventions

8 The Christmas Story

### Special January-February Sketch Class

Saturdays, 10:30 A.M.

Materials available at the door

Jan. 12, 19, 26

## Exhibitions

### **62nd American Exhibition (including American section of the 1956 Venice Biennale and a large group of additional invited paintings and sculpture)**

This invited show comes from all parts of the United States. A feature will be the exhibition entitled *AMERICAN ARTISTS PAINT THE CITY* which was on view in the American Pavilion at the XXVIIIth International Biennial Exhibition in Venice.

*East Wing Galleries: January 17-March 3, 1957*

### **Boris Margo**

Cellocuts and their technique. An exhibition of prints from the artist's work in a new graphic process,

*Gallery 16: October 19-November 25*

### **Costumes in Prints through Five Centuries**

*Gallery 17: November 2-Indefinite*

### **Portraits of Artists**

An exhibition of paintings, prints, drawings and sculpture from the collections of The Art Institute, with the addition of five pieces lent by Mr. and Mrs. Earle Ludgin.

*Gallery of Art Interpretation: Continuing through December 31*

### **Japanese Screens**

A selection of 18th and 19th century painted screens from the permanent and private collections.

*Gallery H-9: October 5-November 25*

### **Recent Accessions of the Oriental Department**

Important paintings, prints, textiles, and ceramics acquired by the department during the past two years.

*Gallery H-9: December 1-February 3, 1957*

### **Japanese Prints**

A group of woodcuts by the foremost artists of the 19th century.

*Gallery H-5: November 15-December 16*

### **Nineteenth Century Beauties of Edo**

Elegant ladies of the Capital by the Japanese woodcut artists who excelled in their portrayal.

*Gallery H-5: December 19-January 23, 1957*

### **Fans and Costume Accessories**

An exhibition of fans and other accessories from the collections of Mrs. Sawyer Goodman Dewey and others.

*Gallery A-2: November 1-Indefinite*

### **Early American Bedspreads**

Embroidered and woven American bedspreads from the museum's collection.

*Gallery A-3: November 1-Indefinite*

### **French Silks and Embroideries**

Eighteenth century French silks and embroideries from The Art Institute's collection.

*Gallery A-5: November 1-Indefinite*

### Modern Art Discussion Groups

Several new evening discussion groups on Modern Art will start in mid-January and meet weekly at The Art Institute for ten two-hour sessions. Emphasis will be placed on original works of art in the museum. A trained consultant in charge of each group will lead the discussion. Groups are limited to 22 participants. Those interested in joining should make application in writing or in person to Katherine Kuh, The Art Institute of Chicago, Chicago 3, Illinois, as soon as possible. Applications by telephone will not be accepted. Tuition: \$12.50 per person for the ten meetings.

### Publications

With the issue of September 15, Mr. Anselmo Carini began his duties as editor of the museum's publications. He succeeds Mrs. Maude K. Riley Sours who retired this spring to take up residence in Mexico. Mr. Carini has been an employee of The Art Institute since 1948, and transfers from the Ryerson library where he has been a reference assistant since that time.

### Glee Club

The season's first concerts by the Glee Club of The School of The Art Institute will be held in Fullerton Hall on December 5 and in Gallery 50 on December 9. Both concerts will be at 3:15 in the afternoon. Carl Barkwick is the conductor and Earl Mitchell the accompanist.

### Decorative Arts Department: A Special Notice

Because of building alterations, the Decorative Arts Department will hold no special exhibitions during this period. However, changes in the permanent exhibitions in Gallery M-4 and M-6 will result from the evacuation of the galleries in Lower Gonsaulus. Gallery M-4 will be devoted entirely to the Institute's collection of English Silver, and the Gonsaulus Collection of Wedgwood will be reinstalled in M-6. The Gutman Collection of Jewelry will be reinstalled for the duration of the alterations in Agnes Allerton Gallery 1, adjacent to the Thorne Rooms exhibit. Most of the Institute's collection of European ceramics is being reinstalled along the corridor in Lower Gonsaulus Hall. The major part of the Vaughan Collection of American Folk Arts will be reinstalled in Gallery H-18C. These changes are under way and will be completed during the winter. No definite schedule is possible.

## THE GOODMAN THEATRE

### Winter, 1956

#### 26th Season Members' Series program

##### THE CHERRY ORCHARD

By Anton Chekhov

Nov. 2-3; 6-10; 13-18

(Tuesday and Thursday curtains at 7:30. All other days curtain at 8:30)

Thursday Nov. 15 Matinee, 2:00 curtain

##### CHILDREN'S THEATRE

#### 30th Season of Saturday-Sunday Matinees

##### TREASURE ISLAND

By Robert Louis Stevenson

Oct. 20-Dec. 16. Saturdays at 2:30; Sundays at 3:00

Morning performance Saturday Nov. 24, curtain at 10:30

### The Libraries

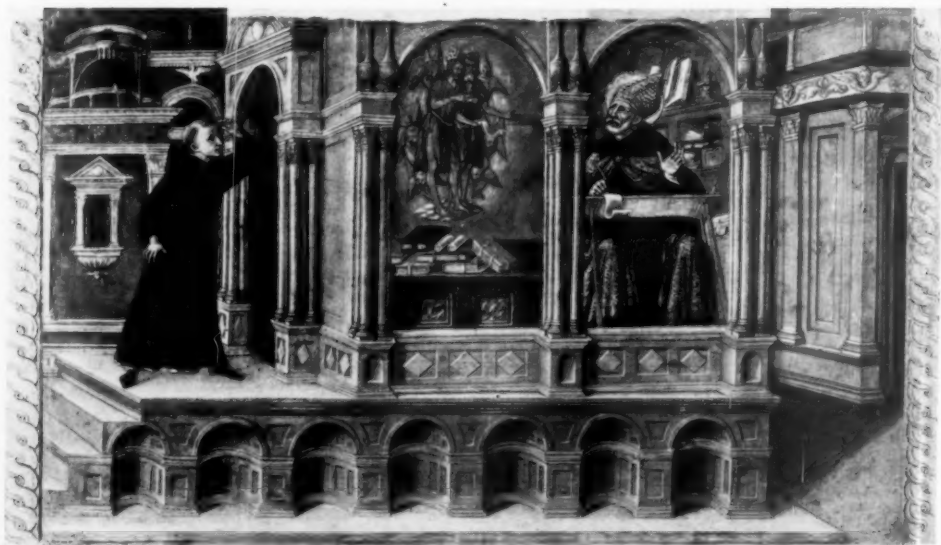
Early in 1956 the Kanegafuchi Spinning Co., Ltd., of Tokyo, published facsimile plates of Coptic textiles in its collection. Encouraged by the enthusiastic reception of its first publication, the Company is presently issuing 100 splendid facsimile plates of pre-Inca textiles, also in its collection. The forty plates which have so far been published represent examples of embroidery and of tapestry weaving in llama wool, with designs depicting human figures, snakes, birds, and animals. The earlier publication and new plates may be examined in the Ryerson library.

The Burnham library announces three recent gifts to its collection of Louis H. Sullivan material: family photographs, drawings, and letters from Miss Andrienne F. Sullivan, niece of Mr. Sullivan; two pencil sketches by Mr. Sullivan from Mr. Earl H. Reed; and a unit of wooden screen from Carson Pirie Scott & Company, the gift of Messrs. George Fred and William Keck.

Mr. Gilbert John Wood is the new member of the reference staff of the Ryerson library. Mr. Wood studied at the University of British Columbia and is a recent graduate of the University of Washington Library School.



*Dream of St. Jerome and Vision of St. Augustine, by Matteo di Giovanni. Both tempera on panel, painted about 1482. (Upper panel, 14 $\frac{3}{4}$ " x 25 $\frac{3}{4}$ "; lower panel, 14 $\frac{3}{4}$ " x 26") The Mr. and Mrs. M. A. Ryerson Collection*



## MATTEO DI GIOVANNI: TWO EPISODES FROM THE LIFE OF SAINT JEROME

The Art Institute is fortunate to possess in its collection of early Italian paintings two fine panels by the Sienese master Matteo di Giovanni (ca. 1435-1495). These two panels from the Ryerson Collection appear in an early catalog of the collection as Flagellation of a Young Saint, and Saint Augustine; however, they both illustrate episodes in the legend of Saint Jerome.

Matteo's first panel illustrates an incident related by Saint Jerome himself in a letter to Eustochium, and incorporated in the pages of Jacobus de Voragine's *The Golden Legend*. As a young Christian student in Rome, Jerome became so enamored with the elegance of classical writers that he read Cicero by day and Plato by night, and lost all taste for the "unpolished speech" of Scripture. He fell ill and during his illness had a dream in which he saw himself before the throne of an august judge who asked him to define his status. "I am a Christian," was Jerome's answer. "You lie," replied the judge. "You are a Ciceronian, for where your treasure is, there is also your heart." And since Jerome could not defend himself, he was condemned to be beaten.

The composition of this panel is not particularly original, recalling as it does representations of the scourging of Christ by Vecchietta and others, as well as the general arrangement of Matteo di Giovanni's own painting, The Massacre of the Innocents. But in The Art Institute's panel, Matteo has achieved a balance, rhythm and clarity which are very satisfying. The two figures, judge and courtier, in earnest conversation in the shadow of the baldachin (left), the anguished yet controlled action of the three main figures (center), the two quietly conversing figures (right), the ably designed architectural backdrop uniting and at the same time isolating the actors in the drama, all represent an outstanding achievement.

It has been suggested that the ciborium-like

structure seen through the arch behind Saint Jerome may have been inspired by the famous baptismal font of Siena. There is, in fact, some similarity between the Sienese font and the object represented in the Institute's panel. Moreover, the bas-relief depicted in the lunette over the door appears to be a baptismal scene. Why the theme of Baptism should have been introduced by Matteo into this composition is not clear. Perhaps he was merely following the same artistic impulses as most of his contemporaries did, in their use of low reliefs and medallions recalling classical and other themes not pertinent to the main subject of their paintings. Perhaps, again, he had in mind the idea of the conversion of the Saint following his dream—a conversion, however, which did not entail Baptism, since Jerome was already a Christian. Similarly, the medallion to the left might be taken as a symbol of the unbridled passions of youth.

Matteo's second panel represents a far less well-known incident connected with the legend of St. Jerome. The story is told in an apocryphal letter of St. Augustine. After having learned of St. Jerome's death, St. Augustine was writing a sermon in honor of his learned and saintly friend. As he wrote, a multitude of angels appeared to him and in their midst he noticed two luminous beings who seemed exactly alike, except that one bore a double crown and the other a triple one. The latter spoke, stating that he was John the Baptist, and his companion, Jerome. "He was equal to me in sanctity on earth and is equal to me in glory and power," said John. "I surpass him only in one thing—the crown of martyrdom."

The legend is aptly illustrated in the panel; in fact, the artist has used the unusual method of dramatizing his theme by literally placing it on a stage. The raised platform on which the scene takes place and to which the young monk at the left has ascended is not the second story



of a house, such as many early masters depicted, nor the raised ground floor with cellar or prison windows showing beneath. There is no cellar window here and nothing taking place below, but only a strange series of seven ornamental niches. A similar arrangement is to be found in an early work by Matteo, *The Birth of John the Baptist* in the polyptych of Borgo San Sepolcro where instead of niches there are three arches showing an open paved space beneath. This space is too low to serve any other than a decorative and emphatic purpose. The architecture in the Institute's panel shares this same quality of unreality and drama. The elegant wall with pedimented window and cornice in the background to the left is surmounted by an apse and dome, and is in turn joined to another higher wall with a very high arch.

Another well-known Sienese painter, Sano di Pietro, has also illustrated these episodes from the life of St. Jerome. Sano's panels, now in the Louvre, were painted in 1444 while Matteo's were probably done around 1482. It is interesting, therefore, to compare their treatments of these scenes. The flagellation of the Saint as represented by Sano di Pietro is less elaborately conceived and more lyrical. The judge sits on a larger throne and together with the group of courtiers surrounding him he occupies a good half of the panel. The other half is occupied by the group of the flagellation, more true to life, more original, and yet lacking that haunting trance-like quality peculiar to Matteo.

Sano uses only part of a panel to depict the vision of St. Augustine, and he does it with a minimum of detail. The Saint has risen from his seat at a simple desk in the barest of rooms, and gazes upward at two small saints emerging from a bank of clouds. The simplicity of the setting is admirable, but Sano's rendering of the figures lacks enthusiasm. In the preceding panels he has already done two similar scenes and now he seems to have lost interest. On the other hand, one feels that Matteo found great pleasure in developing his theme.

It has been suggested that Matteo di Giovanni's *Saint Jerome* in the Fogg Museum was part of the polyptych to which the Institute's panels belonged, both because of the subject treated, and because stylistically it would seem that the predella panels and the larger panel were painted at approximately the same date. However, it is hard to imagine where the Fogg panel would have been placed in a typical 15th century Italian altarpiece. It is not usual to find a saint as the central figure of such an altarpiece; it is even less usual to find a central panel in which the main figure is not facing front, in the center of the composition.

The predella panels by Sano di Pietro which we have compared to those by Matteo di Giovanni's belong to an altarpiece which has fortunately been preserved in its entirety, although the parts have been separated. The main part is in Siena, and the five predella panels are in the Louvre. The central panel shows the Madonna enthroned. Kneeling at her feet is Blessed Colombini, at her right is Saint Jerome and other saints are farther to her right and left. This is a typical arrangement, and in view of the similarity of the predella panels, it does not seem at all improbable that Sano's forthright work may have been an inspiration and a point of departure for Matteo's more intricate imaginings, when he received a similar commission. Then, too, Blessed Colombini and Saint Jerome are, respectively, the founder and the patron Saint of the religious order popularly known as the Gesuati, for whom Sano's altarpiece was painted. This same Order may have also commissioned an altarpiece from Matteo.

Matteo di Giovanni's two panels might be re-examined with these considerations in mind, and in trying to reconstruct an altarpiece connected with the Institute's panels, one might search for a Madonna flanked by Saint Jerome, Blessed Colombini, and perhaps Saint Augustine, or for a scene from the life of Christ with these same Saints as onlookers—such a scene, for instance, as Guidoccio's *Baptism of Christ*.

BEATRICE WILCZYNSKI

## STAFF APPOINTMENTS



**Allan McNab**

Upon the retirement of Charles Fabens Kelley, Allan McNab has been appointed to the post of Assistant Director of The Art Institute. For the past six years, Mr. McNab has been the head of the Lowe Gallery at the University of Miami. He served there as its first director and built up the collections and exhibitions in a way that met with great public response. His exhibitions of Vincent van Gogh and Paul Gauguin were especially noteworthy for their scope and installation.

Mr. McNab was born in Scotland, educated in England and France, and made his first public appearances as an etcher. He exhibited in print exhibitions in England, Scotland and the United States, and examples of his work are in the collections of the British Museum and in galleries of Australia, Italy, France and Holland. In 1938 he came to the United States as art director for the designer, Norman Bel Geddes, with whom he was associated for seven years. He then served as art director for *Life* magazine. Mr. McNab leaves his other Florida post as director of the Society of the Four Arts in Palm Beach, but will retain his position as Advisor to the National Museum in Havana, Cuba.



**Elizabeth F. E. Gentry**

All television activities of The Art Institute will be under the direction of Elizabeth F. E. Gentry, who joined the museum staff this September. Miss Gentry, born in St. Louis, began her career as a pianist, and made her concert debut at the age of seventeen. She has also done graduate work in music at Washington University and studied

for a term at Oxford, on an international student exchange program. She worked as producer for several series of shows distributed by the Ford Foundation, and for a year wrote, produced and performed on her own program, *Time for Music*, telecast over KETC, the St. Louis educational television station.

Miss Gentry plans a series of four programs to be presented in December over Chicago's educational television station WTTW (Channel 11). The series will re-create the religious spirit of past eras, and its expression through great works in the visual arts and in music. Viewers' reactions to the series, as well as suggestions for future programs, are invited.

## NOTES

### Chicago Exhibitions Calendar

All art exhibitions held in Chicago, the suburbs and Milwaukee, are listed efficiently and completely in the Chicago Exhibitions Calendar published quarterly by The Art Institute.

The Calendar is printed in two colors on a large folding sheet, and can be posted on bulletin boards, mailed, or carried as a guide. It gives all the information necessary for visiting art exhibitions held in museums, galleries, universities and art associations in this area. To subscribe to the Calendar, send \$1 for 4 issues (one year) to the Editor of the Exhibitions Calendar, care of The Art Institute. Single copies at 25 cents each can be bought at the Museum Store.

### Contributors to this issue

Jack Sewell, recently appointed Associate Curator of Oriental Art, joined the staff of The Art Institute in 1954. After his army service in the South Pacific and Japan, he studied at the University of Chicago, where he received his M.A. in 1950. Mr. Sewell studied Chinese at Harvard-Yenching Institute, and completed his requirements for a Ph.D. at Harvard, specializing in the art of India, China and Japan.

Beatrice Wilczynski, of the Ryerson library, studied art in Chicago and at the Accademia in Venice. Miss Wilczynski's special interest is Christian iconography; she has not only written on this subject, but has also designed and executed paintings and decorations for several churches in this area.

All the photographs used in the Quarterly are the work of Richard Brittain, Staff Photographer.



Woodcut, 19th century Russian popular print. Reproduced from Rovinskii's great work on the Russian popular print published in 1881, a copy of which is in the Ryerson library through the Alfred E. Hamill Bequest

## CHRISTMAS SUGGESTIONS

### From the Museum Store

In addition to its regular collection of greeting and postal cards, the Museum Store will have in stock for this Christmas fifteen Christmas Cards. The most popular greeting card of last year, the large cat reproduced on this page, has been reprinted and will be available again this season.

The Museum Store has also a large selection of fine art books, published here and abroad; prices on these books, most of which are illustrated in color, range from 50 cents to 50 dollars. Reproductions in color of masterpieces of painting from the museum's collection are available in many sizes, as are also reproductions of other well-known paintings.

The exquisite forms and colors of ancient jewelry can now be reproduced very faithfully; the prices of these exotic pins, brooches, bracelets, necklaces and cuff links, all fine copies of pieces in American museums, run from \$1.75 to \$50.00.

### Membership as a Gift

A Membership in The Art Institute may be the Christmas present that will give a relative or friend the greatest and most lasting pleasure throughout the year. Here are some of the advantages of membership:

- Free admission always to the museum collections
- Free subscription to the Quarterly
- Reciprocal free admission to many other art museums in the U.S.A. and Canada
- Free admission to all special exhibitions
- Free admission to Thorne Miniature Rooms
- Special previews of major exhibitions for Members and their guests
- Lectures and sketch classes for adult Members at various hours, including several evenings
- Access to luncheon and refreshment areas, including the garden of McKinlock Court during the summer
- Saturday morning art classes for children and young folks, six to sixteen
- Reduced rates and reservations for all productions of the Goodman Memorial Theatre, now in its 26th season
- Special Members' rates for the Goodman Theatre's special children's Saturday-Sunday matinees, plus Members' privilege of procuring as many seats as desired for a party
- Use of libraries of Art and Architecture
- Access to study collections of Prints and Textiles
- Discount of ten percent on purchases in the Museum Store amounting to one dollar or more

If ordered in time, a Christmas folder with the Membership card enclosed and bearing the name of the donor will reach the recipient in time for Christmas. An Annual Membership costs \$10 a year. A Life Membership, with no further dues to pay during your lifetime, is \$100.

### From the Art Rental and Sales Gallery

The Gallery, a project of the Woman's Board of The Art Institute, has a collection of drawings, prints and watercolors by Chicago artists, all priced below \$49.50. These original works come matted and unframed. Your choice in frames can be ordered through the Gallery. In its new exhibition gallery—surely one of the smartest in Chicago—paintings and sculpture by Chicago artists are displayed in a new rotating show that will be hung every few months so that the work of each artist represented can be exhibited. Hours for the selection of works for rent or purchase are from 10:30 to 4:30, Monday through Friday.

# INDEX TO VOLUME L, 1956

## Text

A Flowering Lotus, by Jack Sewell	65-67
Alsdorf, James W.	58
Art Rental and Sales Gallery	38, 53, 78
Chinese Paintings Acquired, by Charles Fabens Kelley	25-28
Cox, Janet	38
Deficit	38, 56
Design in Scandinavia, Exhibition	34-35
Educational Activities in The Art Institute	11-13, 29-31, 49-52, 69-71
Exhibitions	9-10, 32-33, 47, 72
Gaffron Collection Acquired	2-3
Gentry, Elizabeth F. E.	77
Glee Club	20, 38, 73
Goodman Theatre	20, 31, 53, 73
Kingsbury, Mrs. Ragnhild	57
Letter from Rico Lebrun	18-20
Louis Sullivan and the Architecture of Free Enterprise	42-43
Lundin, Ingeborg	30
McCormick, Fowler	58
McNab, Allan	77
Masterworks from Yale University, Exhibition	36
Mather Room	59
Matteo di Giovanni: Two Episodes from the Life of St. Jerome, by Beatrice Wilczynski	74-76
Membership	78
Modern Art Discussion Groups	73
Museum Store	58, 78
Nathan Cummings Collection	2-3
Onderdonk, Forman	57
Pillet, Edgard	57
Pomerantz, Louis	57
Public School Art Society	59
Report on an Andean Expedition, by Alan R. Sawyer	4-8
Ryerson Library	33, 39, 73
Sketch Books in The Art Institute Collection, by Carl O. Schniewind	14-17
Staff of the Museum, School and Goodman Theatre	38, 40, 60, 57-58, 77
Television	39, 77
Textile Committee Exhibition, by Mildred Davison	22-24
The Charles H. and Mary F. S. Worcester Collection, by Frederick A. Sweet	44-45
The Mary Reynolds Collection	61-64

Beckmann, Max, Self Portrait, oil	48
Bookbinding by Mary Reynolds	63
Calder, Alexander, drawing in pen and ink	64
Cézanne, Paul, a page in the Cézanne sketchbook	15
Chagall, Marc, Vignette illustration for Gogol's Dead Souls	71
Ch'en Shun:	
Detail from A Flowering Lotus (scroll)	66
The Eight-Poem Pavilion (scroll)	67
Cocteau, Jean, Crayon drawing, 1955	64
Cupboard, ash. American, Pennsylvania, 1790	54
Ensor, James, page from a sketchbook	16

## Illustrations

## Index Concluded

Gaffron Collection of Peruvian Art:	
Gold head beaker . . . . .	2
Gold beaker . . . . .	2
Cauchi, incised and polychromed cat effigy vessel . . . . .	3
Gold ear ornament . . . . .	7
Detail of tapestry weave poncho . . . . .	8
Gallery photograph, Department of Prints and Drawings . . . . .	10
Géricault, Théodore, page from an album . . . . .	16
Hals, Frans, The Rommelpot Player, oil . . . . .	45
Kas, oak, American, late 17th century . . . . .	55
Kuo Hsi, attributed to, Ink painting of a Mountain Landscape, Sung Dynasty . . . . .	25
Lebrun, Rico, The Listening Dead, ink and oil on paper . . . . .	19
Machu Picchu . . . . .	5
Matteo di Giovanni:	
Dream of Saint Jerome, tempera on panel . . . . .	74
Vision of Saint Augustine, tempera on panel . . . . .	74
Picabia, Francis, Boxers, drawing in pen, ink and wash . . . . .	62
Picasso, Pablo, Sylvette Bleue-Violette, oil . . . . .	68
Piero di Cosimo, Lady with a Rabbit, Yale University Art Gallery, Jarves Collection . . . . .	36
Puno Indian, photograph by Pierre Verger . . . . .	7
Redon, Odilon, a leaf from a sketchbook . . . . .	15
Russian popular print, 19th century woodcut of a cat . . . . .	78
Saint-Aubin, Gabriel de, Sketchbook . . . . .	14
Sanchez Cotán, Juan, Still Life, oil . . . . .	37
Scandinavian Design, Exhibition:	
Chair by Hans J. Wegner . . . . .	34
Silver teapot by Karl Gustav Hansen . . . . .	35
Shih T'ao, Album leaf, 17th-18th centuries . . . . .	27
Sullivan, Louis:	
Detail of ornament from Carson Pirie Scott & Co. Building . . . . .	41
Detail of Auditorium Building . . . . .	42
Table setting from the Mather Room . . . . .	59
Tang Yin, An Evening Repast, Ming Dynasty . . . . .	26
Textiles:	
Detail of The Musicians, 17th century English stumpwork . . . . .	21
Bodice and Cap of white linen, embroidered, English, 16th century . . . . .	23
Detail of woven panel, French, 20th century . . . . .	24
Toulouse-Lautrec:	
Study for The Black Countess, pencil . . . . .	1
Page in sketchbook . . . . .	17
Unknown Master, low German, ca. 1470, The Man of Sorrows with Four Angels, dotted print (metal cut) . . . . .	46
Villon, Jacques, The Magi, drawing in pen and ink . . . . .	61
Wang Hui, Detail of a Bamboo Scroll, Ch'ing Dynasty . . . . .	26
Webb, Todd, photograph by . . . . .	56
Wên Po-jên, Snowy Landscape, Ming Dynasty . . . . .	28

2  
2  
3  
7  
8  
10  
16  
45  
55  
25  
19  
5

74  
74  
62  
68

36  
7  
15  
78  
14  
37

34  
35  
27

41  
42  
59  
26

21  
23  
24

1  
17

46  
61  
26  
56  
28